

ARLENE DAHL

Edition Eulenburg

No. 465

BRUCKNER

Symphony No. 7

E major – Mi majeur – E dur



Ernst Eulenburg, Ltd.
London - Zürich - Mainz - New York

Edition Eulenburg

Sr. M. dem König Ludwig II von Bayern
in tiefster Ehrfurcht gewidmet

SYMPHONY No.7

E major

by

ANTON BRUCKNER

First performed 30th. December 1884
at Leipzig (Gewandhaus) under Arthur Nikisch

Foreword by

HANS FERDINAND REDLICH



Ernst Eulenburg, Ltd. London, W. 1.

Edition Eulenburg, G. m. b. H., Zürich

Edition Eulenburg, Inc. New York

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Bruckner, Symphonie No. 7, E dur

VORWORT

I.

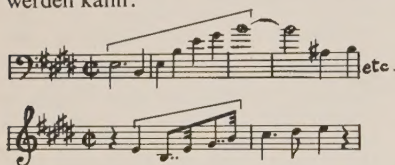
Bruckner schrieb diese Symphonie von 1881 bis 1883, während er gleichzeitig an einem ersten Entwurf des "Te Deum" arbeitete; ein Bindeglied, das seine Spuren besonders im "Adagio" der Symphonie hinterliess. Die Arbeit am 1. Satz dauerte vom 23. September 1881 bis 2. Dezember 1882. Die Skizze zum "Adagio" (2. Satz) war dagegen schon am 22. Januar 1883 fertig. Sein elegischer Charakter spiegelte die Besorgnis des Komponisten um Richard Wagners hinschwindendes Leben; aber, wie das obige Datum zeigt, war der erste Entwurf schon 3 Wochen vor Wagners Tode (13. Februr) beendet. So muss die Coda des Satzes, d.h. Takt 185 bis zum Ende, die unter dem Eindruck von Wagners Tod stand—nach Bruckners eigener Bemerkung—als ein Nachgedanke zu dem ganzen Satz hinzugefügt worden sein, der in voller Partitur erst am 21. April beendet war. Am 5. September 1883 war die Partitur der ganzen Symphonie fertig. Im März 1884 spielten Josef Schalk und Ferdinand Löwe, Bruckners getreue Anhänger, eine 4händige Bearbeitung Arthur Nikisch in Leipzig vor. Dieser, von Anfang an begeistert, beschloss das Werk zuerst aufzuführen in einem für den 27. Juni festgesetzten Konzert, dessen Einnahmen einem geplanten Wagner-Denkmal zufließen sollten. Das Datum dieses Konzerts musste mehrmals verschoben werden und wurde endgiltig auf den 30. Dezember 1884 angesetzt. Wie die Korrespondenz zwischen Bruckner, Nikisch, Schalk und Löwe deutlich zeigt, fanden sowohl vor als nach der Erstaufführung einige Änderungen in der Instrumentation und den Tempo-Bezeichnungen statt. Der Erfolg der Aufführung war umstritten, da das Werk eine geteilte Aufnahme

bei dem ultra-konservativen Publikum und der engherzigen Presse fand. Aber 2 Monate später, am 10. März, erzielte es in München unter Hermann Levi einen triumphalen Erfolg. Erst dann begann das Eis der Gleichgiltigkeit zu schmelzen. Bruckner, tief bewegt, widmete das Werk Wagners grossmütigem Protektor, König Ludwig II von Bayern, der im folgenden Jahre starb. Es gelang Levi, genügend Geld zu sammeln für den Druck und Stich der Partitur, die noch im gleichen Jahre von Albert Gutmann, Wien, veröffentlicht wurde, und zwar fussend auf dem Autograph, aber nicht durchweg identisch damit. Die erste Ausgabe der Symphonie No. 7 wurde offenbar von Bruckner gebilligt und ohne Zweifel in einigen Einzelheiten von Josef Schalk beeinflusst, der auch die Korrektur las. Die Partitur trägt die Jahreszahl 1885, die Stich-No. G.576 und wurde von der Druckerei Engelmann & Mühlberg in Leipzig hergestellt. Die Stimmen wurden, wie es scheint, etwas später herausgegeben. Nach einem Brief Bruckners vom 6. November 1885 waren sie an diesem Tage noch nicht zur Verfügung. Das Erscheinen des Werkes im Druck bildete einen Anreiz für Dirigenten, es aufzuführen. So kam es 1886 zu Aufführungen in Wien (Richter), Graz (Muck), New York und Chicago (Thomas), Amsterdam (de Lange), 1887 in Berlin (Klindworth) und London (Richter), womit Symphonie No. 7 als ein Lieblingsstück des Welt-Repertoires anerkannt wurde.

II.

Bruckners Symphonie No. 7 ist die erste einer Gruppe von drei, die in den letzten 15 Jahren seines Lebens komponiert wurden und sich von den früheren stark abheben durch grössere Länge und stärkere Besetzung. Mit den unmittelbaren Nachfolgern, No. 8 und

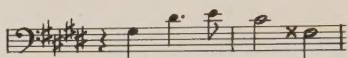
9, teilt sie die aussergewöhnliche Länge des Adagio und des Finale, welches letzteres im Falle von No. 9 ein gewaltiges Fragment blieb. Sie teilt ferner mit ihnen die Benutzung von Wagners Tuba-Quartett ausschliesslich in diesen Sätzen. Im Gegensatz zu anderen Finalen Bruckners wird bei No. 7 kein Versuch einer kontrapunktischen Kombination des gesamten thematischen Materials der vorhergehenden Sätze gemacht. Doch ist dieses Finale fest gegründet auf einer Weiterbildung des grossartigen Hauptthemas der Symphonie, wie aus der Gegenüberstellung der Anfänge des 1. und 4. Satzes ersen werden kann:



Das Adagio, dessen Coda eindringlich von Wagners Tod inspiriert ist, (besonders zwischen X und Y, in einer Grabgesang-artigen Partie der Tuba und Hörner) zeigt die Verwandtschaft der Symphonie mit seinem Schwesterwerk, dem "Tedeum". Denn der Abschnitt "non confundar in aeternum" des letzteren ist genau zitiert in dem Reprise-Abschnitt des Adagio, von Takt 164 ab.

Das Adagio als Ganzes ist nach dem Muster des Adagio in Beethovens Symphonie No. 9 geplant. Wie sein grosser Vorfahre ist es entworfen als ein Wechsel zwischen einer elegischen Melodie in 4/4 Takt mit weitgeschwungenen Variationen in der Wiederholung, und einer heiteren Tanzmelodie im 3/4-Takt, die sich sanft im Wiener Ländlerschritt bewegt. Die Wiederholung des Anfangs wird durch das "non confundar" des "Tedeum" beeinflusst und treibt auf einen erschütternden Höhepunkt in C

dur zu (bei W), der durch einen viel umstrittenen Beckenschlag gekennzeichnet wird. Eine Verbindung mit Bruckners früher D moll-Messe von 1864 wird durch das Coda-Motiv des 1. Satzes hergestellt:



das in feierlichem Abschluss gegen den dunklen Hintergrund eines Orgelpunktes auf "E" in den Pauken fortschreitet, von Takt 390-412.

Die ländliche Fröhlichkeit des Scherzos mit dem Hahnenschrei des beginnenden Trompeten-Motivs kontrastiert mit den entzückenden Farben des Trios, sicher einer der am höchsten inspirierten cantabile-Partien Bruckners.

III.

Symphonie No. 7 ist die einzige von Bruckner, bei der das Autograph (erhalten als HS.19479 in der National-Bibliothek, Wien) nachweislich für die Erstausgabe benutzt worden ist. Dieses MS. hat jedoch die Hersteller erst erreicht, nachdem eine Anzahl Änderungen gemacht worden war. Unter diesen ist der berühmte Beckenschlag im Adagio die interessanteste. Wie feststeht, sind Becken im MS. nicht erwähnt, im Gegensatz zu Symphonie No. 8, wo sie zusammen mit Triangel und Pauken bei den Höhepunkten des Adagios vorkommen. Josef Schalk gibt in einem Brief vom 10. Januar 1885 an seinen Bruder ein klares Bild dieser wichtigen Einfügung: "... Neuerdings ging ich mit Löwe die Partitur im Hinblick auf einige Änderungen und Verbesserungen durch ... Du weisst vielleicht nicht, dass Nikisch auf der Annahme des von uns gewünschten Beckenschlages im Adagio, ebenso auch auf Pauken und Triangel, bestanden hat, was uns sehr gefällt ..."

Robert Haas hat in der Facsimile-Reproduktion der betr. zusätzlichen pag. des MS. in seiner Ausgabe der "Original-Fassung" gezeigt, dass Becken, Triangel und Pauken im Adagio nur als späterer Gedanke erscheinen, offenbar veranlasst durch Arthur Nikisch. Ob die am Rand dieses Blattes gekritzelten Worte: "gilt nicht" von Bruckners Hand sind oder nicht, ist umstritten. Jedenfalls ist der Beckenschlag höchst wirkungsvoll; er klingt echt wegen der Parallele mit dem Adagio der Symphonie No. 8; aber die Echtheit ist nicht über jeden Zweifel erhaben. Andere Änderungen in MS. beziehen sich auf Modifikationen in den Tempi und gelegentliche Verdoppelungen von Oktaven der Violinen. Bez. der ersteren erwähnt ein Brief von Bruckner an Nikisch, vom 17. Juli 1884, gewisse spätere Gedanken des Komponisten über die Bezeichnungen im Finale. Ein Brief von Nikisch an Bruckner, vom 12. Dez. 1884, in dem der Dirigent unbedingt die Uminstrumentierung gewisser Stellen verlangt, "weil sie unpraktisch gesetzt sind und nicht gut klingen", zeigt, dass einige Änderungen als Ergebnis der Proben gemacht wurden. Wieweit diese als authentisch zu gelten haben, d.h. wirklich von Bruckner gebilligt wurden, ist schwer

zu beurteilen. Der Zweifel an ihrer Echtheit spiegelt sich in dem widerstreitenden Beweismaterial der 2 "Original-Fassungen" der Symphonie, nämlich der von R. Haas 1944 und von L. Nowak 1954. Nach Annahme des letzteren gehen diese "Änderungen in letzter Minute" auf den Komponisten selbst zurück und sind das Ergebnis seiner Revision während des Spiels auf 2 Klavieren. Der Erstere dagegen verwirft sie sämtlich als unecht.

Die hier gebotene Revision wählt einen Mittelweg zwischen zwei Extremen. Sie fusst auf der Erstausgabe von 1885, für die bestimmt der Komponist verantwortlich ist. Einige zweifelhafte Oktavengänge und einige sicher unechte Tempo-Bezeichnungen sind zu Gunsten des "status quo" geändert worden, der in solchen exponierten Fällen den Vorzug verdient. In anderen Fällen unterrichten Fussnoten über die Art der Probleme. Die letzte Entscheidung bleibt hier, wie auch bei anderen Symphonien Bruckners beim Dirigenten und seinem Gewissen. Seine Aufgabe als Mit-Herausgeber ist bei diesem Werk leicht, in dem lediglich die leidige Frage des Beckenschlages Dirigenten und Zuhörer plagt.

Anton Bruckner: Symphony No. 7 in E-Major

PREFACE

I

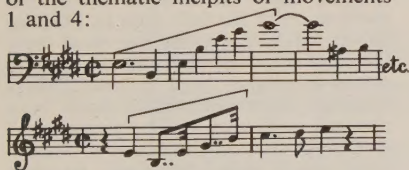
Bruckner composed his Symphony VII from 1881 to 1883 while simultaneously engaged on a preliminary draft of the "Tedeum"—a pre-natal link which left its traces especially in the "Adagio" of the symphony. Work on its first movement extended from September 23, 1881 to December 2, 1882. The sketch to the "Adagio" (second movement), however, was complete already by January 22, 1883. Its elegiac character expressed the composer's concern for Richard Wagner's ebbing life, but, as the above date shows, the actual first draft of the movement was finished three weeks before Wagner's death (February 13, 1883). Thus, the Coda of the Adagio (*i.e.*, bars 185 to the end), conceived—as Bruckner pointed out—under the actual impression of Wagner's death, must have been added as an afterthought to the whole movement which was complete in full score only by April 21, 1883. On September 5, 1883 the full score of the whole symphony was completed. In March 1884 Josef Schalk and Ferdinand Loewe, Bruckner's faithful apostles, played a 4hs. Piano arrangement of the symphony to Arthur Nikisch in Leipzig. Nikisch, enthusiastic from the start, decided to conduct its first performance in Leipzig, in a Concert scheduled for June 27 of that year, the proceeds of which should contribute to the erection of a Wagner-monument. The date of that performance had to be shifted several times and was eventually fixed for December 30th, 1884. Correspondence between Bruckner, Nikisch, Schalk and Loewe clearly reveals that some changes in the orchestration and in the tempo-indications took place before and after that first performance, the success of which was not undisputed. The work

met with a mixed reception from the ultra-conservative Leipzig audience and its hide-bound press. However, two months later, on March 10, 1885 the symphony scored a veritable triumph in Munich, with Hermann Levi conducting. Only then the ice of indifference began to crack. Bruckner, deeply moved, dedicated the symphony to Wagner's generous protector, King Ludwig II of Bavaria, who died the following year. Levi collected money sufficient to pay for the cost of printing and thus made possible the engraving of the full score which was published in the same year by Albert Gutmann, Vienna, in a version, based on the autograph but not always identical with it. That first publication of Symphony VII, evidently approved by the composer, was undoubtedly inspired in some details by Josef Schalk who also acted as a proof-reader. The score bore the date 1885, the Plate No. G 576 and was produced by Engelmann & Muehlberg, a firm of music engravers in Leipzig. The orchestral parts seem to have been issued somewhat later. A letter of Bruckner's, dated November 6, 1885 makes it clear that they were not yet available at that time. The general availability of the symphony naturally encouraged conductors to perform it. In the following year 1886 it obtained performances in Vienna (Richter), Graz (Muck), New York and Chicago (Thomas) and Amsterdam (de Lange). These were followed up in 1887 by first performances in Berlin (Klindworth) and London (Richter), establishing symphony VII firmly as a favourite with concert-audiences all over the world.

II

Bruckner's Symphony VII is the first of a final group of three, composed during the last fifteen years of his life and differing considerably from the

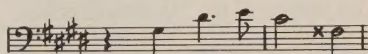
preceding symphonies by virtue of their greater length and bigger orchestra. With its immediate successors, symphonies VIII and IX, symphony VII shares the excessive length of its Adagio and Finale which—in the case of symphony IX—was to remain a colossal fragment. It further shares with them the consequent employment of Wagner's "Quartet of Tubes" in these movements only. In contrast to other Finale's by Bruckner the last movement of this symphony does not attempt a contrapuntal combination of the entire thematic material, utilized in the preceding movements. It is, however, firmly based on a thematic offshoot from the symphony's glorious first theme, as can be seen from the following juxtaposition of the thematic incipits of movements 1 and 4:



The Adagio whose Coda is so poignantly associated with Wagner's death (specially between letters X and Y, in a dirge-like passage given to the Tubes and Horns) reveals the symphony's affinity with its sister-work, the "Tedeum". For the latter's "non confundar in eternum" section is literally quoted in the recapitulatory section of the "Adagio", beginning at bar 164.

The Adagio as a whole is modelled on the pattern of the Adagio in Beethoven's symphony IX. Like its great ancestor it is conceived as an *alternativo* between an elegiac melody in common time, subjected to elaborate variations in later recapitulatory sections, and a serene dance tune in triple time, gently swaying in Viennese Laendler-gait. The return of the Adagio's beginning,

propelled by the "non confundar" motif from the "Tedeum", drives towards a shattering climax in C-major (at letter W) marked by a much disputed cymbal-clash. A link with Bruckner's early d-minor Mass of 1864 is established through the first movement's Coda-motif:



which progresses in solemn peroration against the sombre back-cloth of a pedal-point on "E" in the timpani, extending over 22 bars (bars 390-412).

The rustical jocularity of the Scherzo with the "cock-crow" of its initial trumpet-motif is offset by the ravishing colours of its "Trio" section, surely one of Bruckner's most inspired "Cantabile's".

III

Symphony VII is the only Bruckner-symphony in which the autograph score (preserved as HS.19479 in the Nat. Library, Vienna) is known to have been actually used for the purpose of the first publication. However, that manuscript score only reached the printers after a number of alterations had been made. Among these changes the notorious cymbal-clash in the "Adagio" is perhaps the most interesting. There is not the slightest doubt that cymbals were not mentioned in the autograph—in contrast to symphony VIII where they occur together with Triangle and Timpani at the climaxes of the Adagio. Josef Schalk (in a letter, dated January 10, 1885) gives a clear picture of its origin. Thus he informs his brother Franz of the important addendum to the Adagio:

"... Recently I went with Loewe over the score of symphony VII with regard to some changes and emendations. . . .

Perhaps you do not know that Nikisch has insisted on the acceptance of our desired cymbal clash in the Adagio (C major, 6-4 chord), as also on triangle and timpani, which pleases us immensely . . ."

Robert Haas—in the facsimile reproduction of the relevant additional page to the autograph score published in his edition of the "Original Version" of Symphony VII—has shown that cymbals, triangle and timpani appeared in the autograph score of the "Adagio" only as an afterthought, evidently prompted by Arthur Nikisch. Whether the added words "gilt nicht" (invalid), scrawled on the margin of that additional sheet are by the hand of Bruckner or not, is a moot point. The cymbal clash is undoubtedly very effective. It has an authentic ring because of the striking parallel with the Adagio of Symphony VIII. But its authenticity certainly is not beyond dispute. Other emendations in the autograph are related to tempo-modifications and to occasional octave-doublings in the upper strings. As to the former, a letter by Bruckner, addressed to Nikisch (dated July 17, 1884) mentions certain afterthoughts of the composer with regard to the original tempo-indications in the Finale. A letter by Nikisch to Bruckner (dated Dec. 12, 1884) in which the conductor unequivocally asks for the reorchestration of certain passages "because they are arranged impractically and do not sound well", proves that

some changes must have been made as a result of his rehearsals. How far they are to be called authentic, *i.e.*, how far they really were approved by Bruckner is difficult to decide. Their doubtful authenticity is reflected in the conflicting evidence offered by the two editions of the "Original version" of symphony VII, published by R. Haas in 1944 and again by L. Nowak in 1954. The latter believes that these "last-minute changes" originated with the composer and that they were the result of his revisions, made during the Piano Duet performances of the symphony during 1884. The former however rejects them *in toto* as spurious.

The revision, offered here, tries to steer a middle course between these two extreme views. It is based on the first publication of the full score in 1885 for which surely the composer must bear the chief responsibility. Some doubtful octave-doublings and some clearly spurious tempo-indications have been changed in favour of the "status quo" which—in such isolated cases at least—surely has to take precedence. In other cases footnotes indicate the nature of the editorial problem involved. The final decision rests here, as in the case of other symphonies by Bruckner, with the conductor and his conscience. His sub-editorial task will be easy in this symphony in which only the vexed question of the cymbal-clash will continue to harrow conductors and their audiences.

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January, 1958

HANS FERDINAND REDLICH
University of Edinburgh,
Faculty of Music.

Symphony No. 7.

1

I.

Anton Bruckner

Allegro moderato. (M. ♩ = 58)

1874 - 1896

2 Flöten.

2 Oboen.

2 Klarinetten
in A

2 Fagotte.

I. II.

4 Hörner in F.

III. IV.

I. II.

3 Trompeten in F.

III.

I. II.

3 Posaunen.

III.

Baßuba.

Pauke in E tief.

I.

Violinen.

II.

Bratschen.

Violoncelle.

Kontrabässe.

pp

pp

mf

lang gezogen

mf

I. 10

Kl. *mf poco a poco cresc.*

Vl. *poco a poco cresc.*

Br. *poco a poco cresc.*

Vo. *poco a poco cresc.*

20

Fl. *zu 2*

Ob. *p*

Kl. *I. dim. p*

Hr. (F) *I. dim. p*

Vl. *dim. lang gezogen p*

Br. *dim. div. pp*

Vo. *dim. pp*

Kb. *div. pp*

[illegible]

zu 2

F1. *cresc.*

Ob. *cresc.*

Kl. *cresc.* zu 2

Fg. *cresc.*

Hr. (F) *cresc.* *dim.*

Tr. (F) *cresc.* *dim.*

Pos. *fresc.* *dim.* *p*

Tb. *fresc.* *dim.* *p*

Vl. *cresc.* *dim.* *p*

Br. *cresc.* *dim.* *p*

Vo. *cresc.* *dim.* *p*

Kb. *cresc.* *dim.* *p*

ff

Pos.

Tb.

Vl.

Br.

Vo.

Kb.

pp *dim.*

pp *dim.*

pp *dim.*

pp *dim.*

pp *dim.*

Ruhig. (♩ = 108)

Ob.

Kl.

Hr. (F)

Tr. (F)

Vl.

Br.

Vo.

Kb.

p *mf*

p *mf*

I. II. *pp* *mf*

I. *pp* *mf*

60

Ob. *dim.*

Kl. *dim.*

Hr. (F) I. II.

Tr. (F) I.

Vl. *p* *mf*

Br. *p*

Vo. Kb. *p* *cresc.* *mf*

I.

Fl. I.

Hr. (F) I.

Pos. *pp*

Vl. *p* *dim.* *pp*

Br. *dim.* *pp*

Vo. Kb. *p* *dim.* *pp*

[illegible]

I. 80

Ob. *p*

Kl. *mf*

Hr. (F) *mf*

Pos.

Tb.

VI. *mf*

Br. *dim.* *mf*

Vo. *dim.* *mf*

Kb. *dim.* *mf*

VI. *pp*

Br. *pp*

Vo. *pp*

Kb.

90

Hr. (F) *II. p* *poco a poco cresc.*
 Tr. (F) *I. p* *poco a poco cresc.*
 Vl. *pizz. p* *mf*
 Br. *pizz. p* *mf*
 Vo. Kb. *pizz. pp* *f* *mf*

Fl. *zu 2*
 Ob.
 Kl.
 Hr. (F) *I. II.*
 Tr. (F) *I.*
 Vl. *mf* *f* *p*
 Br. *f* *p*
 Vo. Kb. *f*

100 zu 2

Fl.

Ob.

Kl.

Hr.
(F)

III.

Vl.

Br.

Vo.

Kb.

p

immer hervortretend

arco

arco div.

pp

arco

div. pp

arco

pp

Vl.

Br.

Vo.

Kb.

div.

Fl. *HO zu 2*
p poco a poco cresc.
 Ob. *pp poco a poco cresc.*
 Kl. *pp poco a poco cresc.* *zu 2*
 Fg. *pp poco a poco cresc.*
 Hr. (F) *zu 2* *pp poco a poco cresc.* *poco*
 Tr. (F) I. II. *pp poco a poco cresc.* *poco*
 Pos. *zu 2* *mf* *p poco a*
 Tb. *p poco a*
 Vl. *poco a poco cresc.*
 Br. *poco a poco cresc.*
 Ve. *poco a poco cresc.*
 Kb. *poco a poco cresc.*

etwas belebend

zu 2

[illegible]

zu 2 120 rit. D

Fl.

Ob.

Kl.

Fg.

Hr. (F)

Tr. (F)

Pos.

Tb.

Vl.

Br.

Vo.

Kb.

ff

Ruhig. (♩ = 96) (*a tempo*)

zu 2

Fl. *p a tempo*

Ob. *pp a tempo*

Cl. *p a tempo*

Fg. *pp*

Vl. *pp a tempo*

Br. *pp a tempo*

Vo. *pp a tempo*

Kb. *pp a tempo*

zu 2

Fl. *pp* *cresc.*

Ob. *pp* *cresc.*

Kl. *pp* *cresc.*

Fg. *pp* *cresc.*

Hr. (F) I. II. *pp* *p cresc.* *mf*

Tb. *pp* *p cresc.* *mf*

Vl. *pp* *cresc.* *f*

Br. *pp* *cresc.* *f*

Vc. *pp* *cresc.* *f*

Kb. *pp* *cresc.* *f*

130

E. E. 8837

zu 2

Kl. *p* *pp*

Fg. I. *p dim.* *pp* *pp*

Hr. (F) I. *p* *pp*

Vl. *p* *pp*

Br. *p* *pp*

Vo. Kb. *p* *pp*

zu 2

Fl. *f*

Ob. *f*

Kl. *f*

Fg. *f*

Hr. (F) *f*

Vl. *f*

Br. *f*

Vo. Kb. *f*

zu 2

Fl.

Ob.

Kl.

Fg.

Hr.
(F)

Tr.
(F)

Pos.

VI.

Br.

Ve.
Kb.

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

f. cresc. sempre

f. cresc. sempre

f. cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

zu 2

Fl. *ff marc.* zu 2

Ob. *ff marc.* zu 2

Kl. *ff marc.* zu 2

Fg. *ff marc.* zu 2

Hr. (F) *ff marc.* zu 2

Tr. (F) *ff marc.* zu 2

Pos. *f* zu 2

Tb. *f* zu 2

Vl. *ff* zu 2

Br. *ff* zu 2

Vo. K. b. *ff* zu 2

ff

E. E. 3637

Kl. *f dim.* *p*
 Fg. *f dim.* *p*
 Hr. (F)
 Tr. (F) *dim.* *p*
 Pos.
 Tb.
 Vl. *hervortretend* *pp*
 Br. *pp*
 Vo. *pp*
 Kb. *pp*

150
 Vl. *pp* *hervortretend* *pp*
 Br. *pp*
 Vo. *pp*
 Kb.

I.

Hr. (F)

*) div.

p

div.

VI.

pp immer etwas hervortretend

pp

Br.

pp hervortretend

pizz.

Vo. Kb.

pp

*) The lower octave of this division is probably spurious.

I.

160

Kl.

pp

VI.

pp

pp

Br.

pp

Vo. Kb.

I.

III.

pp

pp

Hr. (F)

VI.

dim.

Br.

dim.

Vo. Kb.

dim.

I. Ruhig.

170

Fl. I. *p*

Ob. I. *p*

Kl. *zu 2* *p*

Hr. (F) I. III.

Pos. *pp* *p*

Vo. Kb. *pp*

Fl. I. *p*

Ob. I. *p*

Kl. *zu 2* *p*

Pos. *pp* *p*

Vo. Kb. *pp*

cresc.

180

Fl. I. *p* *pp*

Ob. I. *p* *pp*

Kl. *p* *pp*

Pos. *pp* *pp*

Vo. Kb. *pp*

ritard.

I.

Fl.

Ob.

Kl.

Fg.

Vl.

Br.

Vo.

Kb.

arco

p

pp

div.

dim.

mf

p

II.

Ob.

Kl.

Fg.

Hr. (F)

Vl.

Br.

Vo.

Kb.

mf

mf

mf

ppp

ppp

mf

immer hervortretend

mf

Fg. *p* *mf cresc.*
 Hr. (F) *mf cresc.* *f* *dim.*
 Pos. *p* *mf cresc.* *f* *dim.*
 Tb. *p* *mf cresc.* *f* *dim.*
 Br. *p* *mf cresc.* *f* *dim.*
 Vo. *mf* *f cresc.* *ff* *dim.*
 Kb. *p* *mf cresc.* *ff* *dim.*

I.
 Fg. *p*
 Hr. (F) I. *p* II. *mf* *dim.*
 Pos. *p*
 Tb. *p*
 Br. *p* *mf* *hervortretend*
 Vo. *mf* *f* *div.*
 Kb. *p* *mf*

Fl. III. *p* *mf poco cresc.*

Hr. (F)

Vl. *p* *pp poco a poco cresc.* *cresc.*

Br. *dim.* *pp poco a poco cresc.* *cresc.*

Vo. *dim.* *pp poco a poco cresc.* *cresc.*

Kb. *dim.* *pp poco a poco cresc.* *cresc.*

Ruhig. (♩ = 96)

220

Fl. *p*

Vl. *dim.*

Br. *dim.*

Vo. *dim.*

Kb. *dim.* *pp*

Fl. I. *I.*

Kl. *I.*

Vl. *mf* *mf*

Br. *f*

Vo. *p*

Kb. *f*

I.

Kl.

Vl.

Br.

Vo. Kb.

pp

pp

pp

pp

I.

I. II.

Fl.

Kl.

Vl.

Br.

Vo. Kb.

p

pp

dim.

dim.

pp

dim.

ppp

ppp

ppp

ppp

ppp

dolce

230

I.

Fl.

Vl.

Br.

Vo. Kb.

Tempo I. (*molto animato*)

Fl.

Ob.

Kl.

Fg.

Hr.
(F)

Tr.
(F)

Pos.

Tb.

Vl.

Br.

Vcl.
Kb.

240

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, and strings. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hr.), Trumpet (Tr.), Trombone (Tb.), Violin (Vl.), and Cello/Double Bass (Br. Kb.). The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The score features various musical notations, including notes, rests, and dynamic markings such as 'zu 2' and 'ff'. The page is numbered '2' in the top right corner.

Ob. I. *p*

Kl. *zu* *mf* *poco a poco cresc.*

Fg. *p*

Hr. (F) *p*

VI. *mf* *poco a poco cresc.*

Br. *pp* *poco a poco cresc.*

Vo. *pp* *poco a poco cresc.*

Kb. *pp*

Fl. *zu 2* *f* *dim.*

Ob. *zu 2* *f* *dim.*

Kl. *III. IV.* *f* *dim.*

Hr. (F) *III. IV.* *f* *dim.*

Tr. (F) *f* *dim.*

VI. *poco cresc.* *f* *dim.*

Br. *f* *dim.*

Vo. *f* *dim.*

260

I.

Ob. *p*

Kl. *zu 2* *I. mf* *poco a poco cresc.*

Fg. *p* *I. mf* *poco a poco cresc.*

Hr. (F) *poco a poco cresc.*

Vi. *p poco a poco cresc.*

Br. *div. pp* *poco a poco cresc.*

Vo. *pp* *poco a poco cresc.*

Kb. *pp* *poco a poco cresc.*

pp

270

Fl. *zu 2* *pp*

Ob. *I. pp*

Kl. *zu 2* *pp*

Hr. (F) *pp*

Vi. *pp* *poco a poco cresc.*

Br. *div. pp* *poco a poco cresc.*

Vo. *pp* *poco a poco cresc.*

pp

Fl. I. *poco a poco cresc.*

Ob. *poco a poco cresc.*

Kl. *zu 2* *mf poco a poco cresc.*

Hr. (F) I. *mf poco a poco cresc.*

Tr. (F) I. *mf poco a poco cresc.*

Vi. *p poco a poco cresc.*

Br. *p poco a poco cresc.*

Vo. *mf poco a poco cresc.*

Fl. I. *zu 2*

Ob. *dim. sempre*

Kl. *dim. sempre*

Hr. (F) I. *dim. sempre*

Tr. (F) I. *dim. sempre*

Vi. *dim. sempre*

Br. *dim. sempre*

Vo. *dim. sempre*

310

Fl.

Kl.

Vl.

Br.

Vo.

Kb.

ppp sempre

ppp sempre

zu 2

320

simile

Fl. I. *p* *pp*

Ob. I. *pp*

Kl. I. *p* *pp*

Fg. I. *pp*

VI. *pizz.*

Br. *p*

Fl. I. *pp*

Ob. I. *pp*

Kl. I. *pp*

Fg. I. *pp*

Hr. (F) I. *pp*

Tr. (F) I. *pp*

VI. *pp*

Br. *p*

Vo. K. *p*

I. 330

Fl. I. *mf* *p* *mf*

Kl. I. *mf* *p* *mf*

Hr. (F) IV. *cresc.* *mf dim.* *p cresc.*

Vi. *p* *cresc.* *mf* *p*

Br. *pizz.* *mf* *p*

Vo. Kb. *cresc.* *mf* *dim.* *p cresc.*

I.

Fl. I. *p* *dim.*

Ob. *zu 2 sempre pp*

Kl. I. *p* *dim.* *mf*

Hr. (F) *mf dim.* *p* *dim.* *pp*

Vi. *mf* *p* *arco*

Br. *p* *p* *arco* *p*

Vo. Kb. *mf* *dim.* *p* *pp*

zu 2

Fl.

Ob.

Kl.

Fg.

Hr.
(F)

Vi.

Br.

Vo.
Kb.

poco

I. poco^a

zu 2

poco

p

poco

a

poco

a

h^a divisi

poco

a

poco

a

poco

a

340

Fl.

Ob.

Kl.

Fg.

Hr.
(F)

Vi.

Br.

Vo.
Kb.

I. poco

poco

cresc.

cresc.

I. poco

cresc.

mf

poco

cresc.

cresc.

poco

cresc.

b^a immer breiter

cresc.

poco

cresc.

poco

cresc.

poco

cresc.

E. E. 8687

zu 2

Fl.

Ob.

Kl.

Fg.

Hr.
(F)

Tr.
(F)

Pos.

Tb.

Vl.

Br.

Vo.
Kb.

etwas gedehnt

350

Fl. zu 2. dim.

Ob. zu 2. dim.

Kl. zu 2. dim.

Hr. (F) dim.

Tr. (F) zu 2. dim.

Pos. dim.

Tb. dim.

Vl. dim.

Br. dim.

Va. dim.

Kb. dim.

pp poco a

p poco a

divisi pp poco a

pp poco a

Kl. I. II.
 Hr. (F)
 Pos.
 Vl.
 Br.
 Vo.
 Kb.

a tempo
 zu 2
 p.
 p
 pp
 p
 poco
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.
 poco
 cresc.

Ob. *poco* *a* *poco* *cresc.*

Cl. *poco* *a* *poco* *cresc.*

Hr. (F) *poco* *a* *poco* *cresc.*

Pos. *poco* *a* *poco* *cresc.*

Vl. *cresc.* *sempre* *sempre* *sempre*

Br. *cresc.* *sempre* *div.* *sempre*

Vo. *cresc.* *sempre* *sempre* *sempre*

Kb. *cresc.* *sempre* *sempre* *sempre*

E. E. 3637

Fl. *zu 2* *ruhig* *pp*

Ob. *zu 2* *dim.* *I.* *pp*

Kl. *zu 2* *dim.* *I.* *pp*

Hr. (F) *zu 2* *dim.* *pp*

Pos. *dim.*

Vl. *dim.* *pp*

Br. *dim.* *pp*

Vo. *dim.* *pp*

Kb. *dim.* *pp*

Fl. *zu 2*
Ob. *I.*
Kl. *I.*
Hr. (F) *I. II.*
VI.
Br.
Vo. Kb.

Fl. *zu 2*
Ob. *zu 2*
Kl. *I.*
Fg. *I.*
Hr. (F) *I. II.*
VI.
Br.
Vo. Kb.

370

Fl. zu 2

Ob. I. zu 2

Kl. I. zu 2

Fg. I. zu 2

Hr. (F) zu 2

Tr. (F) I. II. zu 2

Pos. zu 2

Vl. zu 2

Br. zu 2

Vo. Kb. zu 2

Fl. I. zu 2

Ob. I. zu 2 *pp poco a*

Kl. I. zu 2 *pp poco a*

Fg. zu 2 *pp poco a*

Hr. (F) zu 2 *pp*

Vl. *hervortretend pp* zu 2 *pp poco a*

Br. zu 2 *pp poco a*

Vo. Kb. zu 2 *pp poco a*

380

Fl. I. zu 2 *poco cresc.*

Ob. I. zu 2 *poco cresc.*

Kl. I. zu 2 *poco cresc.*

Fg. zu 2 *poco cresc.*

Hr. (F) zu 2 *p cresc.*

Vl. *poco cresc.*

Br. *poco cresc.*

Vo. Kb. *poco cresc.*

Fl. zu 2. *ff*

Ob. zu 2. *ff*

Kl. zu 2. *ff*

Fg. zu 2. *ff*

Hr. (F) zu 2. *ff*

Tr. (F) zu 2. *ff marc. sempre*

Pos. zu 2. *f*

Tb. *f marc. sempre*

Vl. *ff*

Br. *ff*

Vo. Kb. *ff*

zu 2

390

Fl.

Ob.

Kl.

Fg.

Hr. (F)

Tr. (F)

Pos.

Tb.

Vl.

Br.

Vo. Kb.

pp

dim.

ppp

Sehr feierlich.

zu 2

Fl. I.

Ob.

Kl.

Pk.

VI.

Br.

Vo.

Kb.

pp

p poco a poco cresc.

pp poco a poco cresc.

pp poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

mf

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

400

zu 2

Fl.

Ob.

Kl.

Pk.

VI.

Br.

Vo.

Kb.

poco cresc.

poco cresc.

ff poco a poco dim.

poco a poco dim.

ff poco a poco dim.

ff poco a poco dim.

ff poco a poco dim.

poco a poco dim.

poco a poco dim.

poco a poco dim.

poco a poco dim.

tr

tr

Sehr ruhig;

[illegible]

nach und nach etwas schneller

zu 2

Fl. I. *p*

Ob. *p*

Hr. (F) *p*

Tr. (F) II. III. *p*

Pos. *p*

Tb. *p*

Pk. *p*

Vl. *p*

Br. *p*

Vo. *p*

Kb. *p*

The musical score is for measures 1 through 5. The key signature has three sharps (F#, C#, G#). The tempo instruction 'nach und nach etwas schneller' (gradually faster) is at the top. The first measure has a 'zu 2' (2/2) time signature. The woodwinds (Flute I, Oboe, Horn in F, Trumpet in F) and strings (Violins, Violas, Cellos, Double Basses) all play a melodic line starting on a half note in the first measure. The brass (Posauna, Trombone, Trompete) and percussion (Pauke) play a rhythmic pattern of eighth notes. The woodwinds and strings have a crescendo leading to a forte (f) dynamic in measure 5. The brass and percussion remain at a piano (p) dynamic throughout.

[illegible]

zu 2 430

Fl. *crac.* *sempre*

Ob. *crac.* *sempre*

Kl. *zu 2*

Fg.

Hr. (F) *zu 2* *zu 2*

Tr. (F)

Pos.

Tb.

Pk.

Vi. *8*

Br.

Vo.

Kb.

Fl. zu 2

Ob.

Kl. zu 2

Fg.

Hr. (F) zu 2

Tr. (F)

Pos.

Tb.

Pk.

Vl. 8

Br.

Vo.

Kb.

zu 2 440

Fl.

Ob.

Kl.

Fg.

Hr.
(F)

Tr.
(F)

Pos.

Tb.

Pk.

8


Vi.

Br.

Vo.

Kb.

II. Adagio.

Sehr feierlich und sehr langsam. (M.  = 68.)

2 Flöten.
2 Oboen.
2 Klarinetten
in A.
2 Fagotte.
I. II.
4 Hörner in F.
III. IV.
I. II.
3 Trompeten in F.
III.
I. II.
3 Posaunen.
III.
2 Tenor in B.
4 Tuben.
2 Baß in F.
Kontrabaß-Tuba.
Pauken in G C.
Triangel u.
Becken.
I.
Violinen.
II.
Bratschen.
Violoncelle.
Kontrabässe,

I. hervortretend
p cresc. sempre dim.
p cresc. sempre dim.
p cresc. sempre dim.
hervortretend
p cresc. sempre dim.
divisi p cresc. sempre dim.
p cresc. sempre dim.
G Saite immerfort
mf cresc. sempre
mf cresc. sempre
mf cresc. sempre
mf cresc. sempre
mf cresc. sempre

Hr. (F)
 Pos.
 Vl.
 Br.
 Vo.
 Kb.

sehr markig
dim.
p dim.
zart
cresc.
pp
ge-
pp
ge-
pp
p dim.
cresc.
pp

Ob.
 Kl.
 Hr. (F)
 Vl.
 Br.
 Vo.
 Kb.

III. IV.
zogen
p
cresc.
p
dim.
pp
zogen
hervortretend
cresc.
p
dim.
pp
divisi
pp
pp

zu 2 20

Fl. *p* *cresc.* *f*

Ob. *p* *cresc.* *f*

Kl. *p* *cresc.* *f*

Fg. *p* *cresc.* *f*

Hr. (F) *pp* *p* *cresc.* *f*

Vi. *cresc.* *p* *cresc.* *f* *dim.*

Br. *cresc.* *p* *cresc.* *f* *dim.*

Vo. *cresc.* *p* *cresc.* *f* *dim.*

Kb. *cresc.* *p* *cresc.* *f* *dim.*

zu 2

Fl. 1. *p cresc.*

Ob. *p cresc.*

Kl. 1. *p cresc.* *cresc.*

Fg. *f* *ff*

Hr. (F) *p* *ff*

Tr. (F) *p* *ff*

Pos. *p cresc.* *ff*

(B) *ff*

Tb. (F) *ff*

Ktb. *f cresc.* *ff*

Vi. *p* *p cresc.* *cresc.* *ff*

Br. *p* *p cresc.* *cresc.* *ff*

Vo. *p* *p cresc.* *cresc.* *ff*

Kb. *p* *p cresc.* *cresc.* *ff*

30

Fl.

Ob.

Kl. *zu 2*
p

Fg.

Hr.
(F)
sempre dim.
I. II.
pp

Tr.
(F)
sempre dim.
pp

Pos.

(B)
Tb.
(F)
pp

Ktb.
pp

Vl.
pp

Br.

Vo.

Kb.

Moderato. (M. ♩ = 92.)

I.

Hr. (F) *dim.*
 Eb *dim.*
 Tb *dim.*
 (F) *dim.*
 Ktb. *dim.*
 Vl. *p* *cresc.* *dim.*
 Br. *p* *cresc.* *dim.*
 Vo. *p* *cresc.* *dim.*
 Kb. *p* *cresc.* *dim.*

40 II.

Kl. *p* *cresc.*
 Fg. *p* *cresc.*
 Vl. *p* *cresc.* *dim.*
 Br. *cresc.* *dim.*
 Vo. *cresc.* *dim.*
 Kb. *cresc.* *dim.*

hervortretend

Vl. *p* *cresc. sempre*

Br. *p* *cresc. sempre*

Vo. *p* *divisi* *cresc. sempre*

Kb. *p* *cresc. sempre*

50

Hr. (F)

IV. *f*

Vl. *f* *cresc.* *dim.*

Br. *f* *dim.*

Vo. *f* *dim.*

Kb. *f* *dim.*

I.
 Fl. *p*
 Kl. *pp* *poco cresc.* *dim.*
 Fg. *pp*
 Hr. (F) III, IV. *pp*
 Vl. *p* *cresc.* *dim.*
 Br. *p* *cresc.* *dim.*
 Vo. *p* *cresc.* *dim.*
 Kb. *p* *cresc.* *dim.*

I. 60
 Fl.
 Kl. II.
 Fg.
 Hr. (F) III, IV.
 Vl. *cresc.* *dim.*
 Br. *cresc.* *dim.*
 Vo. *cresc.* *dim.*
 Kb. *cresc.* *dim.* *pp*

VI. *pp*

Br.

Vo. *p*

Kb.

Fg. *pp cresc.*

Hr. (F) *pp*

VI. *cresc.*

Br. *cresc.*

Vo. *cresc.*

Kb. *cresc.*

p

p

p

p

70

70

Hr. (F)

VI.

Br.

Vo.

Kb.

cresc.

sempre

sehr ruhig.

mf

dim.

mf

dim.

mf

p

mf

p

[illegible]

80

Kl. *zu 2*
p cresc.

Fg. *p cresc.*

Hr. (F) *p*

Tr. (F) *p*

Pos. *p dim.*
p dim.

(B) *p dim.*

Tb. *p dim.*

(F) *p dim.*

Ktb. *p dim.*

G Saite *sehr markig*

Vl. *mf cresc. - sempre p dim. p cresc.*

Br. *mf cresc. - sempre p dim. divisi p cresc.*

Vo. *mf cresc. - sempre p dim. p cresc.*

Kb. *mf cresc. - sempre p dim. p*

zu 2 90

Fl. *p poco a poco cresc.*

Ob. *p poco a poco cresc.*

Kl. *zu 2 mf cresc.*

Fg. *mf cresc.*

Hr. (F) *p poco a poco cresc.*

Tr. (F) *I. marc. p poco a poco cresc.*

Vl. *mf cresc.*

Br. *mf cresc.*

Vo. *mf cresc.*

Kb. *mf cresc.*

mf cresc.

mf

cresc.

[illegible]

Fl. *mf poco a poco cresc.*

Ob. *mf poco a poco cresc.*

Fl. *mf poco a poco cresc.*

Fg. *mf poco a poco cresc.*

Hr. *mf poco a poco cresc.*

Tr. (F) *mf poco a poco cresc.*

Vl. *mf poco a poco cresc.*

Vla. *mf poco a poco cresc.*

Vc. *mf poco a poco cresc.*

Kb. *mf poco a poco cresc.*

100

Fl. zu 2

Ob. zu 2

Kl. zu 2

Fg. zu 2

Hr. (F) zu 2

Tr. (F) zu 2

Vi. f cresc.

Br. f cresc. hervortretend

Vc. f cresc.

Kb. f cresc.

Fl. zu 2

Ob. zu 2

Kl. zu 2

Hr. (F) zu 2

Vi. dim. pp

Br. dim. p

Vc. dim. pp

Kb. dim. pp

zu 2

Fl.

Vl.

Br.

Vo.
Kb.

div.

110

Fl.

Kl.

Fg.

Hr.
(F)

Vl.

Br.

Vo.
Kb.

I.

pp

poco a poco cresc.

pp sempre

pp poco a poco cresc.

pp

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

pp

poco a poco cresc.

Fl. I. *mf*

Kl. I. *mf*

Fg. *mf*

Hr. (F) *cresc.*

Vi. *cresc.*

Br. *cresc.*

Vo. Kb. *cresc.*

G Saite *mf*

Fl. I. *p* *cresc.*

Ob. *p* *cresc.*

Kl. I. *p* *cresc.*

Fg. *mf*

Vi. *sehr markig* *f* *cresc.*

Br. *p* *cresc.*

Vo. Kb. *f*

zu 2

120 zu 2

Fl.

Ob.

Kl.

Fg.

I.

Hr. (F)

Poa.

Vl.

Br.

Ve.

zu 2

mf

mf

mf

mf

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

Detailed description: This is a page of a musical score, page 72, showing measures 120, 121, and 122. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), and Bassoon (Fg.). The brass section includes Horns in F (Hr. (F)), Trumpets (Pos.), Trombones (Br.), and Tuba/Euphonium (Ve.). The string section includes Violins (Vl.). The score is in 2/4 time, with a key signature of one sharp (F#). Measure 120 starts with a 'zu 2' marking. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The brass section enters in measure 121 with a 'zu 2' marking and a 'mf' dynamic. The strings continue their pattern. In measure 122, the woodwinds and strings continue their pattern, while the brass section plays a sustained chord with a 'p' dynamic and a 'cresc.' marking. The score is written in a standard musical notation with various dynamics and articulations.

zu 2

I.

zu 2

II.

f cresc.

ff

II. >

zu 2 >

f

ff

Tr. (F)

Pos.

f

cresc.

ff

(B)

Tb.

(F)

Ktb.

Vl.

Br.

Vo. Kb.

NB. 2te Trompete u. 1 und 2. Horn immer
E.E. 3687 markiert bis zum Legato

zu 2

F1.
Ob.
Kl.
Fg.
Hr. (F)
Tr. (F)
Pos.
Tb. (F)
Ktb.
Vl.
Br.
Vo. Kb.

zu 2 ritard. Moderato.

Fl. *dim.* *p* *zu 2* *p*

Ob. *p* *I* *p*

Kl. *dim.* *p* *II* *pp* *cresc.*

Fg. *p* *II* *p* *cresc.*

Hr. (F) *p* *I*

Tr. (F)

Pos.

(B)

Tb. (F)

Ktb.

Vl. *p* *p* *Phervortr.*

Br. *p* *p*

Vo. *p* *p* *cresc.*

Kb. *p* *p* *cresc.*

Fl. *zu 2*

Ob. *I.*

Kl. *zu 2 dim.*

Fg. *II.*

Hr. (F)

Vi. *dim.*

Br. *dim.*

Vo. *dim.*

Kb. *dim.*

pp

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Kl. *zu 2 dim.*

Fg. *II.*

Vi. *dim.*

Br. *dim.*

Vo. *dim.*

Kb. *dim.*

mf

p

dim.

G Saite
hervoortretend

dim.

140

Ob. I. *pp* *mf*

Kl. I. *pp* *mf* *cresc. II.*

Hr. (F) I. II. *mf* *cresc.*

Vl. *p* *pp* *cresc.* *mf*

Br. *pp* *cresc.* *mf* *cresc.*

Vo. *pp* *cresc.* *mf* *cresc.*

Ob. I. 150

Kl. I. *dim.*

Fg. I. *p* *cresc.*

Hr. (F) I. II. *dim.* *p* *cresc.*

Vl. *dim.* *p* *poco rit.* *mf*

Br. *dim.* *p cresc.* *mf cresc.*

Vo. *dim.* *mf cresc.* *poco rit.* *f cresc.*

Kb. *p* *mf cresc.* *mf cresc.*

II. II.

Kl. I. p

Fg. I.

Hr. (F) I.

Vl. ritard. pp

Br. pp

Vo. pp dim. pp

Kb. pp

Tempo I.
Schr langsam.

(B) hervortretend p cresc.

Tb. p cresc.

(F) p cresc.

Ktb. p

In gleicher Stärke, ohne Anschwellung

Vl. p hervortretend p cresc. hervortretend

Br. p

Vo. div. cresc.

Kb. cresc.

160

(B) *dim.*

Tb.

(F)

Ktb.

Vl. *dim.* *mf* G Saite

Br. *dim.* *mf*

Vo. *dim.* *mf*

Kb. *dim.* *mf*

Vl. *cresc.* *sehr markiert*

Br. *cresc.*

Vo. *cresc.*

Kb. *cresc.*

Hr. (F) *p*
 Pos. *p dim.*
 (B) *p dim.*
 Tb. *p dim.*
 (F) *p dim.*
 Ktb. *p dim.*
 Vl. *p dim.*
 Br. *p dim.*
 Vc. *p dim.*
 Kb. *p dim.*

I. hervortretend
pp
pp
pp
pp
pp
pp
pp
pp

(B) *cresc.*
 Tb. *cresc.*
 Ktb. *cresc.*
 Vl. II *cresc.*
 Br. *cresc.*
 Vc. *cresc.*
 Kb. *cresc.*

I. hervortretend
pp
pp
pp
pp
pp
pp
pp
pp

Pos. *p*

(B) Tbn. *cresc.*

(F) Tbn. *cresc.*

Kbn. *cresc.*

Vln II *cresc.* *div.*

Br. *cresc.* *p*

Vcl. *cresc.* *p*

Kbn. *cresc.* *p*

Hr. (F) *p cresc.* *mf* *zu 2*

Pos. *cresc.* *mf*

(B) Tbn. *cresc.* *mf*

(F) Tbn. *cresc.* *mf*

Vln II *cresc.*

Br. *cresc.* *mf*

Vcl. *cresc.* *mf*

Kbn. *cresc.* *mf*

Fl. zu 2

Ob. zu 2

Kl. zu 2

Fg. zu 2

Hr. (F) zu 2 cresc.

Tr. (F) I. u. II. semp. portamento

Pos. cresc.

(B) mf cresc.

Tb. (F) f

Vl. cresc.

Br. cresc.

Va. cresc.

Kb. cresc.

ff gestrichen

ff gestrichen

ff

zu 2

Fl.

Ob.

Kl.

Fg. zu 2

Hr.
(F)

Tr.
(F)

Pos.

Vl.

Br.

Vo.
Kb.

This musical score page, numbered 83, contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hr. (F)), Trumpet (Tr. (F)), Positone (Pos.), Violin (Vl.), Trombone (Br.), and Voice/Double Bass (Vo. Kb.). The woodwinds and strings are marked with 'zu 2', indicating they are to be played by two players. The score is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It features a variety of musical notations including eighth notes, quarter notes, half notes, and rests, with some passages marked with 'p' for piano. The Violin part has a complex, fast-moving line with many sixteenth and thirty-second notes. The Bassoon part has a melodic line with some slurs. The Horn and Trumpet parts play sustained chords. The Positone part plays a steady bass line. The Trombone part plays a series of chords. The Voice/Double Bass part plays a simple bass line.

zu 2

Fl. *cresc.*

Ob. *cresc.* zu 2

Kl. *cresc.*

Fg. *cresc.* zu 2

Hr. (F) *cresc.*

Tr. (F) *cresc.*

Pos. *cresc.*

(B) *f*

Tb. *f*

(F) *f*

Ktb. *f*

VI. *cresc.*

Br. *cresc.*

Vo. Kb. *cresc.*

Fl. *zu 2*

Ob. *zu 2*

Kl. *fff*

Fg. *fff* *zu 2*

Hr. (F) *fff*

Tr. (F) *fff* *hervortretend*

Pos. *fff*

(B) *fff*

Tb. *fff*

(F) *fff*

Ktb. *fff*

Pk. *fff*

Trgl. Beck. *) *fff*

Vl. *fff*

Br. *fff*

Vc. *fff*

Kb. *fff*

*) Cf. preface.

zu 2 180

Fl.

Ob.

Kl.

Fg.

Hr.
(F)

Tr.
(F)
I.
II.
III.

Pos.

(B)
Tb.

(F)
Ktb.

Pk.

VI.

Br.

Vo.
Kb.

190
*) sehr ausdrucksvoll zu 2 Δ Δ Δ

I. II.

Hr. (F)

(B)

Tb.

(F)

Ktb.

cresc.

dim.

pp

f

cresc.

p

dim.

pp

p

pp

I.

Fl.

Hr. (F)

(B)

Tb.

(F)

Ktb.

ff

dim.

pp

ff

dim.

pp

ff

dim.

pp

ff

dim.

pp

cresc.

pp

p

pizz.

pp

*) a4 (Zusatz Bruckners)

Fl. I. *mf* *200*

Ob. I. *mf*

Kl. I. *mf*

VL. *cresc.* *mf recht gesangvoll* *dim.*

Br. *p*

Vo. Kb. *pizz.* *p*

Fl. I. *p* *dim.*

Kl. I. *dim.*

VL. *p dim. sempre* *pp dim.*

Br. *pp* *ppp*

Vo. Kb. *pp* *ppp*

zu 4

Hr. (F) *dim.* *ppp*

(B) Tb. *dim.* *ppp*

(F) Kb. *dim.* *ppp*

Vl. *dim.* *ppp* pizz.

Br. *dim.* *ppp* pizz.

Vc. *dim.* *ppp* pizz.

Kb. *dim.* *ppp* pizz.

III. Scherzo.

91

Sehr schnell. (M. J. = 80)

2 Flöten.

2 Oboen.

2 Klarinetten.
in A.

2 Fagotte.

I. II.
4 Hörner in F.
III. IV.

I. II.
3 Trompeten
in F.
III.

I. II.
3 Posaunen.
III.

Baßtuba.

Pauken.
in C.G.A.

I.
Violinen.
pp

II.
pp

Bratschen.
pp

Violoncelle.
pp

Kontrabässe.
pp

p hervortretend

Kl. *I.* *mf*
 Tr. (F) *I.* *p* hervortretend
 Vl. *mf* *dim.* *pp*
 Br. *mf* *dim.* *pp*
 Vo. Kb. *mf* *dim.* *pp*

Ob. *I.* *mf* *cresc.*
 Kl. *I.* *mf* *II.* *mf* *cresc.*
 Hr. (F) *I.* *mf*
 Vl. *mf* *cresc.*
 Br. *mf* *cresc.*
 Vo. Kb. *mf* *cresc.*

I. zu 2 30

Fl. *f* *p* *zu 2* *30*

Ob. *f* *p* *zu 2* *30*

Kl. *f* *p* *zu 2* *30*

Fg. *f* *p* *zu 2* *30*

Hr. (F) *f* *p* *zu 2* *30*

Vl. *f* *p* *zu 2* *30*

Br. *f* *p* *zu 2* *30*

Vc. Kb. *f* *p* *zu 2* *30*

Fl. *mf* *f* *zu 2*

Ob. *mf* *f* *zu 2*

Kl. *mf* *f* *zu 2*

Fg. *mf* *f* *zu 2*

Hr. (F) *mf* *f* *zu 2*

Vl. *mf* *f* *zu 2*

Br. *mf* *f* *zu 2*

Vc. Kb. *mf* *f* *zu 2*

zu 2 40

Fl.

Ob.

Kl.

Fg.

Hr.
(F)

Poa.

Vi.

Br.

Vo.
Kb.

mf cresc. sempre

mf cresc. sempre

mf cresc. sempre

p

p

cresc.

mf

f

f

p poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

diviŕi

zu 2 50

Fl. *f cresc. sempre*

Ob. *f cresc. sempre*

Kl. *f cresc. sempre*

Fg. *f cresc. sempre*

Hr. (F) *mf* *f cresc. sempre*

Pos. *f cresc. sempre*

Tb. *f cresc. sempre*

Vl. *f cresc. sempre*

Br. *f cresc. sempre*

Vo. Kb. *f cresc. sempre*

divisi

E. E. 3687

Fl.

Ob.

Kl.

Fg.

Hr.
(F)

Tr.
(F)

Pos.

Tb.

Pk.

Vi.

Br.

Vo.
Kb.

zu 2 70

zu 2 90

Fl.

Ob.

Kl.

Fg.

Hr.
(F)

Tr.
(F)

Pos.

Tb.

Pk.
tr
ff

Vl.

Br.

Vo.
Kb.

Kl. *zu 2*
mf
 Pk. *G nach E tief*
pp
 Vl. *p*
 Br. *pp*
 Vo. *pp*
 Kb. *pp*

100
 Fl. *pp*
 Kl. *zu 2*
p
 Vl. *pp*
 Br. *pp*
 Vo. *pp*
 Kb. *pp*

110

Fl. I. *p* *cresc.* *mf* II.

Ob. *p* *cresc.* *mf*

Kl. *ppp* *cresc.* *poco* *a* *poco*

Vl. *ppp* *cresc.* *poco* *a* *poco*

Br. *ppp* *cresc.* *poco* *a* *poco*

Vo. *ppp* *cresc.* *poco* *a* *poco*

120 zu 2

Fl. I. II.

Ob. I. II.

Kl. I. *p* *mf*

Hr. (F) I. *p* *mf*

Tr. (F) I. *p* *mf*

Vl. *cresc.* *mf* *f*

zu 2

Fl. *p* *mf*

Ob. *p* *mf*

Kl. *p* *mf*

Hr. (F) *p*

Vl. *p poco a poco cresc.*

Br. *p poco a poco cresc.*

Vo. *p poco a poco cresc.*

130

Fl. *f*

Ob. *f*

Kl. *f*

Fg. *f*

Hr. (F) *mf*

Tr. (F) *mf*

Vl. *f cresc.*

Br. *f cresc.*

Vo. *f cresc.*

E. E. 8637

140

Ob. *p* *pp* I.

Kl. *p* *pp* I.

Hr. (F) *pp* I.

Pos. *p*

Tb. *p*

Vi. *p* *pp*

Br. *p*

Vo. Kb. *p*

150

Ob. I. *ff*

Kl. I. *ff* *zu 2*

Fg. *ff* *zu 2*

Hr. (F) III. *ff* *cresc.* III, IV. *p*

Vi. *ff* *p cresc.*

Br. *ff* *p cresc.*

Vo. Kb. *ff* *p cresc.*

Fl. I. *pp*
 Ob. *pp*
 Kl. *pp*
 Hr. (F) *I* *p hervortret.*
 Vl. *p*
 Br. *p*
 Vo. Kb. *pizz.*
p

Ob. *I.* *p*
 Kl. *I.* *p hervortretend*
 Fg. *I.* *p*
 Hr. (F) *I.* *p*
 Vl. *p*
 Br. *p*
 Vo. Kb. *p*

160

zu 2

Fl. *mf* *zu 2* *cresc.* *sempre*

Ob. *mf* *zu 2* *cresc.* *sempre*

Kl. *mf* *cresc.* *sempre*

Hr (F) *mf* *cresc.* *sempre*

Tr. (F) *I.* *mf* *cresc.* *sempre*

Vl. *poco a poco cresc.*

Br. *poco a poco cresc.*

Vo. Kb. *poco a poco cresc.*

zu 2

Fl. *zu 2* *cresc.* *sempre*

Ob. *I.* *cresc.* *sempre*

Kl. *cresc.* *sempre*

Hr (F) *cresc.* *sempre*

Tr. (F) *I.* *cresc.* *sempre*

Vl. *cresc.* *sempre*

Br. *divisi* *cresc.* *sempre*

Vo. Kb. *cresc.* *sempre*

[illegible]

zu 2

Fl.

Ob.

Kl.

Fg.

Hr. (F)

Tr. (F)

Pk.

Vl.

Br.

Vo.

Kb.

190

Kl.

Fg.

Hr. (F)

Tr. (F)

Vl.

Br.

Vo.

Kb.

zu 2

[illegible]

Fl. zu 2 *mf* *f*

Ob. *mf* *f*

Kl. *mf* *f*

Fg. zu 2 *mf* *f*

Hr. (F) zu 2 *f* *sf*

Tr. (F) I. *mf* *f*
II. III. *mf* *f*

Vl. *mf* *f*

Br. *mf* *f*

Vo. Kb. *mf* *f*

zu 2 220 zu 2

F1. *mf* zu 2

Ob. *mf cresc.* zu 2

Kl. *cresc.* zu 2

Fg. *p* zu 2

Hr. (F) *mf cresc.* zu 2

Tr. (F) *mf* zu 2

Pos. *f*

Vl. *p poco a poco cresc.* divisi

Br. *p poco a poco cresc.* divisi

Vo. Kb. *p poco a poco cresc.*

II

I. II. III.

p

f

p poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

230

Fl. *zu 2* *cresc.* *f cresc.* *sempre*

Ob. *zu 2* *sempre* *f cresc.* *sempre*

Kl. *sempre* *f*

Fg. *zu 2* *sempre* *f*

Hr. (F) *zu 2* *sempre* *f cresc.* *sempre*

Tr. (F) *I. II.* *III.* *cresc.* *sempre* *f cresc.* *sempre*

Pos. *zu 2* *mf cresc.* *f cresc.* *sempre*

Tb. *f*

Vl. *f cresc.* *sempre*

Br. *f cresc.* *sempre*

Vo. Kb. *f cresc.* *sempre*

zu 2

Fl.

Ob.

Kl.

Fg.

Hr. (F)

Tr. (F)

Poa.

Tb.

Pl.

div.

non div.

VI.

Br.

Vo.

Kb.

zu 2 250

Fl.

Ob.

Kl.

Fg.

Hr.
(F)

Tr.
(F)

Pos.

Tb.

Pk.

Vi.

Br.

Vc.
Kb.

This musical score page contains measures 114 through 260. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Kl.), Bassoon (Fg.), Horns (Hr. (F)), Trumpets (Tr. (F)), Trombones (Tb.), Percussion (Pk.), Violins (Vl.), Viola (Br.), and Double Basses (Vs. Kb.). The score is written in a key with one flat (B-flat) and a 2/4 time signature. The music features a variety of melodic lines, often with slurs and ties, and dynamic markings such as *zll 2*, *ff*, and *f*. The percussion part includes a prominent rhythmic pattern in the lower register. The string section provides a harmonic foundation with sustained notes and moving lines.

zu 2. 270

Fl.

Ob.

Kl.

Fg.

Hr.
(F)

Tr.
(F)

Pos.

Tb.

Pk.

Vl.

Br.

Vo.
Kb.

Trio. Etwas langsamer M. 42 E nach G

10

Pk. *pp*
 Vl. *gesangvoll*
 Br. *p*
 Vo. *p*
 Kb. *p*

cresc. sempre

p *sempre ohne Anschwellung*

Vl. *dim.*
 Br. *p cresc. sempre*
 Vo. *p cresc. sempre*
 Kb. *p cresc. sempre*

20

Hr. (F) I.
 Tr. (F) I.
 Vl. *f cresc.*
 Br. *f cresc.*
 Vo. *f cresc.*
 Kb. *f cresc.*

pp poco a poco cresc.

30

40

VI. *ff* *dim.* *p* *pp*

Br. *ff* *dim.* *p* *pp*

Vo. *ff* *dim.* *p* *pp*

Kb. *ff* *dim.* *p* *pp*

50

Fl. *p*

Ob. *p*

Kl. *p*

Fg. *p*

Hr. (F) *p*

VI. *p* *cresc.*

Br. *pizz.* *p* *cresc.*

Vo. *p* *cresc.*

Kb. *p* *cresc.*

60

Fl. I.

Hr. (F)

Vl.

Br.

Vo.

Kb.

cresc.

sempre

p poco a poco cresc.

mf poco a poco cresc.

70

Fl. *mf* *f* *pp* *p*

Ob. *pp*

Kl. *p*

Fg. *pp*

Hr. (F) *pp*

Vl. *f* *pp*

Br. *f* *pp*

Vo. *f* *pp*

Kb. *f* *pp*

I. 80

Fl. *p* *cresc.* *mf* *dim.*

Ob. *p* *cresc.* *mf* *dim.*

Kl. *p* *cresc.* *mf* *dim.*

Fg. *p*

Hr. (F) *pp* *cresc.*

Tr. (F) *mf* *pp*

Pos. *p* *pp*

Tb. *p* *pp*

Pk. *p* *pp*

Fl. I. *f*

Ob.

Kl. *mf*

Hr. (F) III. *p*

Tr. (F) *dim.*

Pos. *dim.*

Tb.

Pk.

VI. *pp* *cresc.* *sempre*

Br. *pp* *cresc.* *sempre*

Vc. *pp* *cresc.* *sempre*

Kb. *pp* *pp sempre*

100 zu 2

Fl. *p cresc. sempre*

Ob. *p cresc. sempre*

Kl. *p cresc. sempre*

Hr. (F) *p cresc.*

Tr. (F) *p* zu 2

Pos. *f*

Tb. *f*

Vi. *dim. p cresc. sempre*

Br. *dim. p cresc. sempre*

Vo. *dim. p cresc. sempre*

Kb. *p cresc. sempre*

[illegible]

I. 120

Fl. I.

Ob. I.

Kl. *zu 2*

Hr. (F) *pp*

Pk. *ppp*

Vl. *pp* *cresc.* *dim.* *ppp*

Br. *pp* *cresc.* *dim.* *ppp*

Vo. *pp* *cresc.* *dim.* *ppp*

Kb. *pp* *cresc.* *dim.* *ppp*

130

Fl. I.

Ob. I.

Kl. *dim.* *ppp*

Pk. *dim.* *ppp*

Vl. *dim.* *ppp*

Br. *dim.* *ppp*

Vo. *dim.* *ppp*

Kb. *dim.* *ppp*

IV. Finale.

Bewegt, doch nicht schnell M. J. 63

2 Flöten.

2 Oboen.

2 Klarinetten
in A.

2 Fagotte.

I. II.

4 Hörner in F.

III. IV.

I. II.

3 Trompeten
in F.

III.

I. II.

3 Posaunen.

III.

2 Tenor in B.

4 Tuben.

2 Baß in F.

Kontrabaß-
Tuba.

Pauken
C u. E tief.

I. Spitze

Violinen.

divisi

II. pp

Bratschen.

divisi

Violoncelle.

Kontrabässe.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

1. riten. a tempo 10

Fl. I. *p*

Ob. *mf*

VI. *pp*

Br. *dim. sempre* *pp*

Vo. Kb. *pp* Spitze

I. riten.

Fl. *mf*

Kl. *f*

Hr. (F) *ff marc.*

Tr. (F) *mf poco a poco cresc.* *ff*

VI. *p* *mf poco a poco cresc.* *ff*

Br. *mf poco a poco cresc.* *ff*

Vo. Kb. *mf* Spitze *mf poco a poco cresc.* *ff*

I. a tempo 20

Fl. *mf* *p*

Kl. *zu 2* *p* *mf*

Hr. (F)

Tr. (F)

Vl. *dim. mf* *pp* *poco a poco*

Br. *pp*

Vo. Kb.

I. *cresc.*

Fl. *cresc.*

Kl. *zu 2* *cresc.*

Hr. (F) III. IV. *zu 2*

Vl. *cresc.*

30 ♩. 52

Hr. (F) *zu 2* *cresc.* *p dim.*

Vl. *cresc.* *p dim.* *p poco a poco cresc.*

Br. *cresc.* *p dim.*

Vo. Kb. *pizz.* *p*

40

(B) *p*

Tb. (F) *p*

Vl. *cresc.* *pp* *p*

Br. *cresc.* *pp* *p*

Vo. Kb. *pp* *p*

50

(B) *mf*

Tb. (F) *mf*

Vl. *cresc.* *mf* *cresc.*

Br. *cresc.* *mf* *cresc.*

Vo. Kb. *cresc.* *mf* *cresc.*

I.

Ob. *mf* *dim. sempre*

Kl. *mf* *dim. sempre*

Hr. (F) *p* *dim. sempre* *cresc.*

Pk. *p*

zu 2

I. 60

Fl. *mf* *p* *dim.*

Ob. *zu 2 poco a poco dim.*

Kl. *poco a poco dim.* *pp*

Hr. (F) *III. poco a poco dim.*

Pk. *poco a poco dim.*

Vl. *pp poco a*

Br. *pp poco a*

Vo. Kb. *pp poco a*

I. 70

Fl. I.

Ob. I.

Kl. 242

Hr. (F) I.

Tr. (F) I.

Vl. poco cresc. mf cresc. sempre cresc.

Br. poco cresc. mf cresc. sempre cresc.

Vo. Kb. poco cresc. mf cresc., sempre cresc.

I.

Fl. I.

Ob. I.

Hr. (F) I.

Tr. (F) I.

(B) Tb. p mf

(F) p mf

Vl. p cresc. sempre mf cresc.

Br. p cresc. sempre mf cresc.

Vo. Kb. dim. p cresc. sempre mf cresc.

80

Fl. I. *pp*

Ob. I. *pp*

Kl. I. *pp*

B. *f*

Tb. *f*

(F) *f*

Vi. *f* *gestrichen* *dim. sempre*

Br. *f* *dim. sempre*

Vo. Kb. *f* *dim. sempre*

90

Vi. *pp dim. sempre* *pp* *cresc.*

Br. *pp dim. sempre* *pp* *cresc.*

Vo. Kb. *pp dim. sempre* *pp arco* *cresc.*

131

d: 52 *schwer*

Fl. *zu 2* *marc. sempre*

Ob. *zu 2* *marc. sempre*

Kl. *zu 2* *marc. sempre*

Fg. *zu 2* *marc. sempre*

Hr. (F) *zu 2* *marc. sempre*

Tr. (F) *I. II.* *zu 2* *marc. sempre*

Pos. *zu 2* *marc. sempre*

(B) *zu 2* *marc. sempre*

Tb. *zu 2* *marc. sempre*

(F) *zu 2* *marc. sempre*

Ktb. *zu 2* *marc. sempre*

schwer

Vl. *immer markig gestrichen*

immer markig gestrichen

Br. *immer markig gestrichen*

Vo. *immer markig gestrichen*

Kb. *immer markig gestrichen*

Breiter.

zu 2 100

Fl. *ff marc. sempre*

Ob. *ff marc. sempre*

Kl. *ff marc. sempre*

Fg. *ff marc. sempre*

Hr. (F) *ff marc. sempre*

Tr. (F) *ff marc. sempre*

Pos. *ff marc. sempre*

Tb. (F) *ff marc. sempre*

Ktb. *ff marc. sempre*

Vl. *ff marc. sempre*

Br. *ff marc. sempre*

Va. Kb. *ff marc. sempre*

zu 2

Fl.

Ob.

Kl.

Fg.

zu 2

marc. sempre

Hr. (F)

marc. sempre

Tr. (F)

zu 2

Pos.

zu 2

(B)

Tb. (F)

zu 2

Ktb.

VI.

Br.

Vo. Kb.

[illegible]

Tr (F)

I. *p* *mf* *f*

I. II. *f*

div. *pp* *poco a poco cresc.* *f* *marc.*

div. *pp* *poco a poco cresc.* *f*

Br. *pp* *poco a poco cresc.* *f*

Vo. Kb. *poco a poco cresc.* *f*

120

VI.

Br.

Vo. Kb.

f

Kl.

Hr. (F)

VI.

Br.

Vo. Kb.

I. *pp* *pp* *pp* *pp*

I. *pp* *pp* *pp* *pp*

Spitze *pp* *pp* *pp* *pp*

130

Kl. I. I.

Hr. (F)

VI.

Br.

Vo. Kb.

Fl. I. 140

VI.

Br.

Vo. Kb.

Fl. I. pp

Pk. pp

VI. *dim. sempre*

dim. sempre

Br. *dim. sempre*

Vo. Kb. *dim. sempre*

150

Fl. *pp*

Ob. *pp*

Kl. *pp*

B. *ruhig*

Tb. *pp*

(F) *pp*

Pk. *cresc.*

a tempo

160

Fl. *p*

Ob. *p*

Kl. *p*

Fg. *p*

B. *sempre*

Tb. *sempre*

(F) *sempre*

Pk. *pp*

ruhig

(B) *cresc.*

Tb. *cresc.*

Pk.

Vl. *mf* *Spitze*

Br. *pizz. mf*

Vo. Kb. *pizz. p*

Vl. *ritard.*

Br.

Vo. Kb.

170 *a tempo* *streng im Zeitmaß*

Ob. *pp*

Kl. *pp*

(B) *mf* *dim.*

Tb. *mf* *dim.*

(F)

Vl. *mf* *Spitze*

Br. *p* *arco*

Vo. Kb. *p*

[illegible]

190 $\text{♩} = 52$
zu 2

Fl. I. *ff marc.*
zu 2

Ob. I. *ff marc.*
zu 2

Kl. *zu 2*
cresc. sempre
ff marc.
zu 2

Fg. *ff marc.*
zu 2

Hr. (F) *ff marc.*
zu 2

Tr. (F) *ff marc.*
zu 2

Pos. *ff marc.*
zu 2

(B) *mf cresc.*
cresc. sempre
ff marc.

Tb. (F) *mf cresc.*
cresc. sempre
ff marc.

Ktb. *ff marc.*

Vl. *cresc. sempre*
cresc. sempre
arco *ff sempre marc.*

Br. *ff sempre marc.*

Vo. *arco* *ff sempre marc.*

Kb. *ff sempre marc.*

141

Fl. zu 2

Ob. zu 2 marc.

Kl. zu 2 marc.

Fg. zu 2 marc.

Hr. zu 2 marc.

Tr. zu 2 marc.

Pos. zu 2 marc.

(B) zu 2 marc.

Tb. zu 2 marc.

Ktb. zu 2 marc.

Vl. zu 2 schwer marc.

Br. zu 2 schwer marc.

Vo. zu 2 schwer marc.

Kb. zu 2 schwer marc.

Breit und wuchtig

zu 2

Fl. *marc.* 200

Ob. *ff sempre marc.*

Kl. *ff marc.*

Fg. *ff marc.*

Hr. (F) *ff marc.*

Tr. (F) *ff marc.*

Pos. *ff marc.* zu 2

(B) *ff zu 2 marc.*

Tb. (F) *ff marc.*

Ktb. *ff marc.*

Vl. *marc. ff sempre marc.* *marc.*

Br. *ff marc.* *marc.*

Vc. *ff marc.* *marc.*

Kb. *ff marc.* *marc.*

marc. E.E. 3637

zu 2

F1. *marc. sempre*

Ob. *marc. sempre*

Kl. *marc. sempre*

Fg. *marc. sempre*

Hr. (F) *marc. sempre*

Tr. (F) *marc. sempre*

Pos. *marc. zu 2*

(B) *marc. sempre*

Tb. (F) *marc. sempre*

Ktb. *marc. sempre*

Vl. *marc. sempre*

Br. *marc. sempre*

Vc. Kb. *marc. sempre*

immer breiter

Fl. zu 2 marc. 210

Ob. zu 2

Kl. zu 2

Fg. zu 2

Hr (F) zu 2

Tr (F) zu 2

Pos. zu 2

(B) zu 2

Tb. (F) zu 2

Ktb. zu 2

Vl. ff marc.

Br. ff marc.

Vo. ff marc.

Kb. marc.

ff

E. E. 3637

su 2

a tempo $\text{♩} = 52$

Fl. *zu 2*

Ob. *I. p*

Kl. *I. p*

Fg. *I. p*

Hr. (F) *I. p*

Tr. (F)

Pos.

(E) *zu 2*

Tb. *zu 2*

(F)

Ktb.

VI. *pp poco a poco cresc. cresc. sempre*

Br. *pp poco a poco cresc. cresc. sempre*

Vo. *pizz.*

Kb. *pp poco a poco cresc.*

[illegible]

zu 2 230

Ob. *p* *dim. sempre*

Kl. *dim. sempre*

Hr. (F) I. II. *p* IV. *p* III. *pp*

Pk. *p* *pp* *dim.*

240 *dim.* *pp*

Hr. (F) *pp* *pp* *pp*

Pk. *pp poco a poco cresc.*

VI. *arco* *poco a poco cresc.* *dim.* *pizz.* *p*

Br. *arco* *poco a poco cresc.* *dim.* *pizz.* *p*

poco a poco cresc. *dim.*

Tempo I

Fl. *zu 2* *p* *mf*

Ob. *1.* *mf*

Kl. *zu 2* *marc.* *p marc.* *poco a poco*

Hr. (F) *cresc.* *p* *f* *dim.*

Fr. *cresc.* *mf* *f* *dim.*

Pk. *b*

Vi. *arco* *pp* *poco a poco*

Br. *p* *poco a poco*

Vo. *arco* *marc.* *poco a poco*

I. 250 ritard. dim. a tempo marc. sempre

Ob. zu 2
cresc. marc.

Kl. cresc. marc. mf marc. sempre

Hr. (F) ff marc. dim.

Pos. ff marc. dim.

(B) ff marc. dim.

Tb. ff marc. dim.

(F) ff marc. dim.

Ktb. ff marc. dim.

Vl. cresc. ff p poco a poco

Vl. cresc. ff p poco a poco

Br. cresc. mf marc. sempre

Vo. cresc. ff mf poco a poco

Kb. arco ff

Breit.

Fl. *Breit.*
Ob.
Kl.
Fg.
Hr.
(F)
Tr.
(F)
Pos.
(B)
Tb.
(F)
Ktb.
VI.
Br.
Vo.
Kb.

[illegible]

Fl. *zu 2*

Ob. *zu 2*

Kl. *zu 2*

Fg. *zu 2*

Hr. (F) *zu 2*

Tr. (F) *zu 2*

Pos. *zu 2*

(B) *zu 2*

Tb. (F) *zu 2*

Kth. *zu 2*

Vl. *ff*

Br. *ff*

Vo. *ff*

Kb. *ff*

[illegible]

Tempo I.

zu 2

F1. *zu 2*

Ob. *zu 2*

K1. *zu 2* *p marc. sempre*

Hr. (F) *zu 2*

Tr. (F) *zu 2* III.

Pos. *zu 2*

(B) *zu 2*

Tb. (F) *zu 2*

Ktb. *zu 2*

Spitze *V* *p marc.*

VI. *pp*

Br. *Spitze* *V* *p marc.*

Vo. Kb.

Fl. 1. *mf* *cresc.*

Ob. *mf* *cresc.*

Kl. *p marc.* *zu 2* *f cresc. sempre* *mf* *cresc.*

Fg. *mf*

Hr. (F) *zu 2* *ff marc.* *dim.*

Tr. (F) *zu 2* *ff marc.* *dim.*

Pos. *zu 2* *ff marc.* *dim.*

(B) *ff marc.* *zu 2* *dim.*

Tb. (F) *ff marc.* *dim.*

Ktb. *ff marc.* *mf* *cresc.*

Vi. *poco a poco cresc.* *ff marc.* *dim.* *mf* *cresc.*

Br. *poco a poco cresc.* *ff* *dim.* *p*

Vo. *marc. sempre* *ff marc.* *dim.* *p*

Kb. *ff marc.* *dim.*

Fl. *f* *cresc.* *ff* *dim.* *dim.*

Ob. *f* *cresc.* *ff* *dim.* *dim.*

Kl. *f* *cresc.* *ff* *dim.* *p dim.*

Ps. *I.* *cresc.*

Hr. (F) *I.* *mf* *cresc.* *f*

Tr. (F) *I.* *mf* *cresc.* *f dim.*

Vl. *f* *cresc.* *ff* *dim.* *p dim.*

Br. *cresc.* *mf* *cresc.* *f dim.* *p*

Vo. *cresc.* *mf* *cresc.* *f dim.* *p dim.*

Detailed description: This is a page of a musical score, page 156, showing measures 15 through 19. The score is for a full orchestra and a voice part. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Ps.), Horn (Hr. (F)), Trumpet (Tr. (F)), Violin (Vl.), Brass (Br.), and Voice (Vo.). The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The dynamics and performance instructions are as follows: Flute and Oboe start at *f*, crescendo to *ff* in measure 17, then diminish to *dim.* in measure 18 and *dim.* in measure 19. Clarinet and Bassoon follow a similar pattern, starting at *f*, crescendoing to *ff*, and then diminishing. The Horn part starts at *mf*, crescendos to *f* in measure 17, and then has a fermata in measure 18. The Trumpet part starts at *mf*, crescendos to *f* in measure 17, and then diminishes. The Violin part starts at *f*, crescendos to *ff* in measure 17, and then diminishes. The Brass part starts with a crescendo, then plays at *mf* in measure 17, crescendos to *f* in measure 18, and then diminishes. The Voice part follows the same dynamic pattern as the other instruments, starting with a crescendo, then *mf*, *cresc.* to *f*, and finally diminishing.

a tempo

1. ritard. 290

Ob. *pp*

Hr. (F) *ff* zu 2 *ff*

Tr. (F) *ff* 1. *ff* zu 2

Poa. *ff*

B) *ff*

Tb. (F) *ff*

Ktb. *ff*

Spitze

Vl. *pp marc. sempre* *ppp*

Br. *ff* *pp marc. sempre*

Vo. Kb. *ff* *pp marc. sempre*

Spitze

zu 2

Fl. *p* poco a poco cresc.

Ob. *p* poco a poco cresc.

Tr. (F) *p marc.*

Vi. *p* poco a poco cresc.

Br. *pp* poco a poco cresc.

Vo. *mf* cresc.

zu 2 300

Fl. *p marc.* *mf marc.*

Ob. *p marc.* *mf marc.*

Kl. *p marc.* *mf marc.*

Fg. *p*

Hr. (F) *pp*

(B) *pp*

Tb. (F) *pp*

Spitze

Spitze

Vi. *p marc.* *mf* cresc. *pp* poco a poco

Br. *pp* *p* cresc. *pp* poco a poco

Vo. *p marc. sempre* *mf* cresc. *pp* poco a poco

E. E. 3637

Fl. *zu 2*
p poco a poco cresc.
ff marc. sempre

Ob.
p poco a poco cresc.
ff marc. sempre

Kl.
p poco a poco cresc.
ff marc. sempre

Fg.
I.
p poco a poco cresc.
zu 2
ff marc. sempre

Hr.
p poco a poco cresc.
zu 2
p
ff

Tr.
I.
p
ff

Pos.
zu 2
ff
ff marc. sempre
ff marc. sempre

(B)
p cresc.

Tb.
p cresc.

(F)
p cresc.

Ktb.
p cresc.

Vl.
cresc.
cresc. sempre

Br.
cresc.
cresc. sempre

Vo.
cresc.
cresc. sempre

Kb.
cresc.
cresc. sempre
ff
ff

[illegible]

zu 2 320

Fl. *p poco a poco cresc.*

Ob. *p poco a poco cresc.*

Kl. *p poco a poco cresc.*

Fg. *ff marc. sempre*

Hr. (F) *zu 2 marc. sempre*

Tr. (F) *mf poco a poco cresc.*

Tb. (F) *mf poco a poco cresc.*

Pk. *ff marc. sempre*

Vl. *p poco a poco cresc.*

Br. *p poco a poco cresc.*

Vo. Kb. *p poco a poco cresc.*

ff

zu 2

Fl.

Ob.

Kl.

Fg.

Hr.
(F)

Tr.
(F)

Pos.

(B)

Tb.
(F)

Ktb.

Pk.

Vl.

Br.

Vc.
Kb.

zu 2

marc.

zu 2

ff

ff marc.

ff marc.

marc.

zu 2

Fl.

Ob.

Kl.

Fg.

Hr.
(F)

Tr.
(F)

Pos.

(B)

Tb.
(F)

Ktb.

Pk.

8

Vl.

Br.

Vo.
Kb.

330

zu 2 A

F1.

Ob.

Kl.

Fg.

Hr.
(F)

Tr.
(F)

Pos.

(B)
Tb.

(F)
Tb.

Ktb.

Pk.

8

Vl.

Br.

Vo.
Kb.

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